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1879

M. F. A.

1527

# USEUM OF FINE ARTS

## THIRTEENTH CATALOGUE

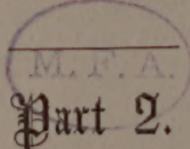
[SECOND EDITION.]

OF

500 Sept 1

## WORKS OF ART

EXHIBITED.



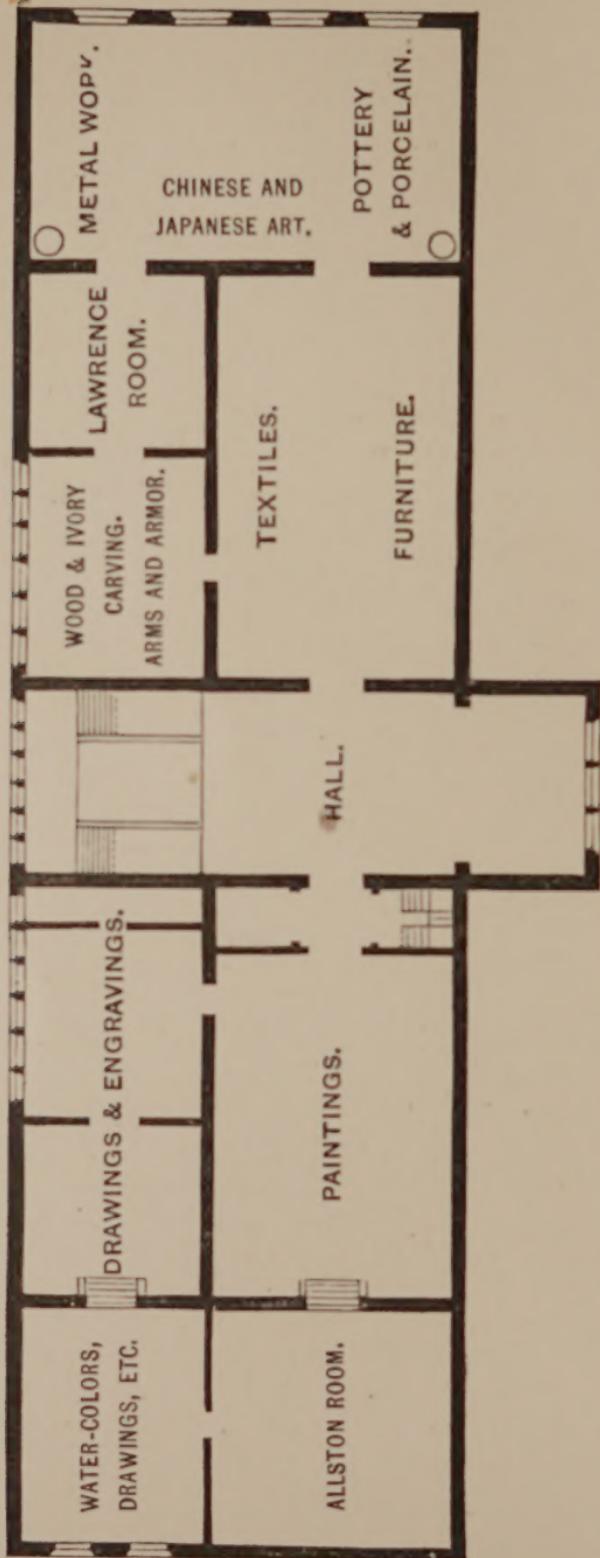
## Paintings, Drawings, Engravings, and Decorative Art.



BOSTON:  
ALFRED MUDGE & SON, PRINTERS,  
34 SCHOOL STREET.  
1879.



M. F. A.



SECOND FLOOR.

# MUSEUM OF FINE ARTS.

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[SECOND EDITION]

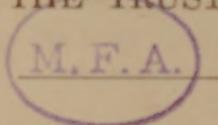
OF THE

Collection of Ancient and Modern

## WORKS OF ART

GIVEN OR LENT

TO THE TRUSTEES.



Part 2.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART

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BOSTON:

ALFRED MUDGE & SON, PRINTERS,  
34 SCHOOL STREET.

1879.



## PAINTINGS.

*The names of lenders are printed in Italics.  
Pictures for sale are marked thus. \**

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### IN THE HALL.

1. WASHINGTON ALLSTON. Belshazzar's Feast.  
*Athenæum.*
2. BENJAMIN WEST. King Lear.  
*Athenæum.*
5. AFTER CRISTOFERO ALLORI. Judith.  
*Athenæum.*
6. ARY SCHEFFER. Eberhart, Count of Wurtemberg,  
mourning over the body of his son.  
*Athenæum.*
7. G. BRION. Coming out of Church.  
*Q. A. Shaw.*
8. MORITZ RETZSCH. Copy of Madonna del San Sisto.  
Bequest of S. H. Perkins.
9. GIOVANNI PAOLO PANINI. Roman Picture Gallery.  
*Athenæum.*
10. GIOVANNI PAOLO PANINI. Interior of St. Peter's.  
*Athenæum.*
11. COPY OF A LANDSCAPE by Ruysdael, and figures by  
Berghem. *Athenæum.*
12. F. VOLTZ. Cattle.  
*H. P. Kidder.*
13. CHAS. F. DAUBIGNY. Seashore.  
*F. L. Higginson.*
14. C. F. DAUBIGNY. Sunset.  
*John C. Phillips.*
15. CHAS. F. DAUBIGNY. On the River Oise.  
*Thomas Wigglesworth.*

16. A. SCHREYER. Flight of the Standard-Bearer.  
*John C. Phillips.*

17. E. DE PRATÈRE. Landscape with Cattle.  
*John H. Sturgis.*

19. E. FROMENTIN. On the Nile.  
*John C. Phillips.*

20. CÉSAR DE COCK. Landscape.  
*John C. Phillips.*

21. VAN MARCKE. Landscape and Cattle.  
*John C. Phillips.*

23, 24. FRANÇOIS BOUCHER. L'Aller et le Retour du Marché. Presented by the heirs of the late Peter Parker.

25. PETER BOËL. Flower Piece.  
*Athenæum.*

26. SASSOFERRATO. Madonna and Child.  
*Francis Brooks.*

27. AFTER RAPHAEL. Madonna della Seggiola. Presented by Charles W. Galloupe.

29. KEERINCKX. The Ferry. Presented by the heirs of the late J. A. Blanchard.

30. LE BRUN. Alexander and Thalestris.  
*J. G. Farwell.*

31. CARLO MARATTI. Christ and the Woman of Samaria.  
*Athenæum.*

32. G. INNESS. Tower, Pontine Marshes.  
*H. P. Kidder.*

33. J. FOXCROFT COLE. Pasturage in Normandy.  
*Artist.*

34. MRS. S. T. DARRAH. Coast Scene near New Bedford.  
*Miss Alice N. Towne.*

35. G. FULLER. \* Boy and Calf.  
*Artist.*

40 to 91. THE DOWSE COLLECTION OF WATER COLORS. Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

## PICTURE GALLERY.

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99. JULES DUPRÈ. *F. L. Higginson.* Landscape.

100. L. J. F. BONNAT. *F. L. Higginson.* Italian Girl.

101. C. F. DAUBIGNY. *John C. Phillips.* View on the Loire.

102. JULES DUPRÈ. *S. D. Warren.* Evening.

103. E. FROMENTIN. *J. W. Paige.* Egyptian Village.

104. E. FROMENTIN. *Henry Sayles.* Arab Horses.

105. THEO. ROUSSEAU. *Thomas Wigglesworth.* Landscape.

106. L. J. F. BONNAT. *H. P. Kidder.* The Elder Sister.

107. EMILE LAMBINET. *T. Wigglesworth.* Landscape.

108. G. COURBET. *Gideon Scull.* Landscape with Waterfall.

109. CHAS. JACQUE. *Gideon Scull.* Landscape with Sheep.

110. E. LAMBINET. *J. W. Paige.*

111. J. A. A. PILS. *T. Wigglesworth.* Zouaves behind a Redoubt.

112. LEON Y ESCOSURA. *T. Wigglesworth.* Reception of the Ambassador.

113. CHAS. LANDELLE. *F. L. Higginson.* Fellah Woman.

114. J. B. COROT. *Presented by James Davis.* Unfinished Picture.

115. J. B. COROT. *Henry Sayles.* Near Ville d'Avray.

116. J. B. COROT. *T. G. Appleton.* Landscape.

117. J. B. COROT. *F. L. Higginson.* Landscape.

118. J. B. COROT. *Presented by Quincy A. Shaw.* Dante and Virgil.

119. J. B. COROT. *J. W. Paige.*

120. J. B. COROT. *Henry Sayles.* Evening.

121. DIAZ. *J. W. Paige.*

122. CIMA DA CONEGLIANO. *C. F. Shimmin.* Madonna and Child.

123. GUERCINO. *Francis Brooks.* *Ecce Homo.*

124. Ascribed to TINTORETTO. *Head of a Man.*  
*Bequest of S. H. Perkins.*

125. BASSANO, Giacomo da Ponte, called Il Bassano. *The Scourging of Christ.*  
*Q. A. Shaw.*

126. FROM THE RINUCCINI GALLERY. *Libyan Sibyl.*  
*Miss C. C. Brown.*

127. HOLBEIN. A Donor and his two patron Saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger, b. 1495, d. 1543. *Athenaeum.*

128. VELASQUEZ. *Portrait of Cardinal Rospigliosi.*  
*Miss E. Perkins.*

Cardinal Rospigliosi, afterwards Pope, was the patron of Velasquez when in Rome. This portrait was owned for many years by Walter Savage Landor.

129. BARTOLOMEO VIVARINI. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1435.  
*Q. A. Shaw.*

130. FRA BARTOLOMEO. Saints in Adoration, part of a predella.

*Mrs. S. Cleveland.*

132. G. BILIVERTI. Marriage of Tobias.

*G. W. Wales.*

133. ANNIBALE CARACCI. The Holy Family.

*Lent by Mr. George Walker, of Springfield, Mass.*

This picture, painted at Parma, when Annibale Carracci studied to imitate Correggio, was bought at Bologna from the Signori Conti. It was brought to this country about forty years ago.

134. D. CALVART. Eternity.

*G. W. Wales.*

136. J. B. GREUZE. Chapeau Blanc.

*Athenaeum. Dowse Collection.*

137. J. B. GREUZE. Children's Heads.

*Francis Brooks.*

138. GUERCINO. Sta. Barbara.

*Francis Brooks.*

139. GUERCINO. Moses delivering the Law.

*Athenaeum.*

140. C. E. JACQUE. Landscape and Sheep.

*T. Wigglesworth.*

141. GUSTAVE COURBET. La Curée.

*H. Sayles.*

142. THOMAS COUTURE. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

143. A. CALAME. Inundation of the Reuss.

*F. L. Higginson.*

144. PIERRE BILLET. A Young Shepherdess.

*S. D. Warren.*

145. H. HORBACH. Monks tasting Wine.

*W. W. Warren.*

146. RIBOT. Figure.

*B. W. Crowninshield.*

147. C. JACQUE. Farm Scene.  
*F. L. Higginson.*

148. C. E. JACQUE. Herding Swine in Brittany.  
*Henry Sayles.*

149. JEAN FRANÇOIS MILLET. Bergère Assise.  
 Gift of S. D. Warren.

150. J. F. MILLET. Unfinished Picture.  
 Presented by Martin Brimmer.

151. JEAN FRANÇOIS MILLET. Woman Milking.  
 Presented by Martin Brimmer.

152. JEAN FRANÇOIS MILLET. Tobit and Sara watching  
 for the Return of Tobias.  
*Henry Sayles.*

153. J. F. MILLET. Coming from the Fountain.  
*S. D. Warren.*

154. J. F. MILLET. *Edward Wheelwright.*

155. N. DIAZ. Thomas Wigglesworth. Landscape.

156. C. F. DAUBIGNY. Spring.  
*Henry Sayles.*

157. N. DIAZ. Study in a Forest.  
 Presented by contribution.

158. GUSTAVE DORÉ. Summer.  
 Presented by Mr. Richard Baker.

159. A. BIERSTADT. The Arch of Octavius.  
*Athenæum.*

160. W. M. HUNT. Head of a Girl.  
*T. G. Appleton.*

161. W. M. HUNT. Elaine.  
*S. H. Russell.*

162. F. B. DE BLOIS. \*Winter Scene (d'Huyson).  
*Artist.*

163. W. A. GAY. Whithead.  
*H. P. Kidder.*

164. WYATT EATON. \*Harvesters at Rest (Plain of Barbizon).  
*Artist.*

165. F. DUVENECK. A Circassian.  
Presented by Miss Hooper.

166. FRED. WILLIAMS. *Miss Draper.*

167. MISS MARY E. WILLIAMS. \* Roman Beggar.  
*Artist.*

168. J. F. KENSETT. Trees and Brook  
*T. G. Appleton.*

169. J. F. KENSETT. Sunset.  
*C. C. Perkins.*

170. ELIHU VEDDER. Death of Abel.  
*F. L. Higginson.*

171. ELIHU VEDDER. \* Prayer in the Desert.  
*J. F. Cole.*

172. E. VEDDER. Landscape.  
Bequest of Chas. Sumner.

173. E. VEDDER. The Lair of the Sea Serpent.  
*T. G. Appleton.*

174. CHARLES H. MILLER, New York. \* Old Oaks at Creedmoor.  
*Artist.*

175. DANIEL FISHER. Twilight, Witley.  
*W. H. Sweet.*

176. F. P. VINTON. Portrait  
*T. G. Appleton.*

177. G. H. BOUGHTON. A Brittany Idyl.  
*John C. Phillips.*

178. JOHN LA FARGE. Landscape at Newport.  
*Miss Alice Hooper.*

179. MRS. SARAH W. WHITMAN. Portrait of a Boy.  
*Alfred P. Rockwell.*

180. DAVID NEAL. Interior of Westminster Abbey.  
*Mrs. Francis Cutting.*

181. WILLIAM M. HUNT. Portrait.  
*Charles Francis Adams.*

182. W. M. HUNT. Sunset.  
*T. Appleton.*

183. W. M. HUNT. On the Edge of the Forest.  
*Edward Wheelwright.*

184. R. H. FULLER. View, Malden.  
*H. P. Kidder.*

185. JAMES WHISTLER. Interior.  
*E. W. Hooper.*

186. EASTMAN JOHNSON. Girl picking Water Lilies.  
*T. G. Appleton.*

187. T. H. HOTCHKISS. Monte Mario.  
*T. G. Appleton.*

188. WINSLOW HOMER, New York. Sunday Morning in Virginia.  
*Artist.*

189. C. R. GRANT. Puritans.  
*Artist.*

190. J. FREDERICK COLE. \* Sump-Washing in Normandy.  
*Artist.*

191. J. M. STONE. Portrait.  
*Artist.*

192. ACHILLE F. OUDINOT. Landscape.  
*Artist.*

193. RICHARD M. STAIGO. Portrait.  
*Artist.*

194. J. W. CHAMBERS. Hearts or Diamonds?  
*Thos. Wigglesworth.*

195. E. L. WEEKS. Street in Tangiers.  
*H. P. Kidder.*

197. WILLIAM H. FURNESS, Jr. Portrait.  
*John H. Sturges.*

198. MRS. ELLEN STURGIS DIXEY. Jasmines.  
*Artist.*

201. FRANK W. ROGERS. "Steady."  
*T. Wigglesworth.*

202. S. COLTON PENNOCK. Chrysanthemums.  
*Artist.*

204. J. AUDUBON. \* Fish-Hawk.  
*Miss Bates.*

205. OTTO GRUNDMANN. Sunday Afternoon.  
*R. C. Waterston.*

206. OTTO GRUNDMANN. Study.  
*Artist.*

207. HAMILTON G. WILDE. On the Nile.  
*Harleston Deacon.*

208. H. R. BURDICK. \* The Latest News.  
*Artist.*

209. T. W. DEWING. \* A Gladiator.  
*Artist.*

210. W. F. LANSIL. \* Abandoned.  
*Artist.*

211. G. FULLER. Romany Girl.  
*Artist.*

212. G. FULLER. Was she Witch?  
*Artist.*

213. WINSLOW HOMER, New York. A Visit from the Old Mistress.  
*Artist.*

214. G. H. BOUGHTON. Fading Light.  
*T. G. Appleton.*

215. JAMES D. SEILLIE, N. Y. The Top of the Hill.  
*J. H. Sturgis.*

216. J. R. TILTON. Venice.  
*C. C. Perkins.*

217. JOZEF CHELMONSKI. *Mrs. Caroline Tappan.*

## ALLSTON ROOM.

218. GILBERT STUART.

*Athenæum.*

Washington.

"A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston *Athenæum*. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a *requisite legacy to his children*." — *Putnam's Magazine*, 1855.

The second is now in the possession of Mr. Russell Sturgis, London.

219. G. STUART.

Martha Washington.

*Athenæum.*

220. G. STUART.

Washington.

*From Faneuil Hall.*

Presented to the city of Boston by Hon. Samuel Parkman, 1863. Deposited with four other portraits in the Museum for safe-keeping, November, 1876.

221. G. STUART.

Portrait of Mrs. Swan.

*Miss E. H. Bartol*

222. G. STUART.

Portrait of Mrs. N. Coffin.

*Nathan Appleton.*

223. G. STUART.

Commodore Hull.

*Lent by the Hull family.*

224. G. STUART.

Portrait of Mrs. Howard.

*Miss E. H. Bartol.*

225. G. STUART.

Portrait of Gen. Boyd.

*Mme. E. Yruaga del Valle.*

226. G. STUART. Portrait of Gen. Knox.  
*From Faneuil Hall.*

227. G. STUART. Hon. Josiah Quincy. 1772-1864. Mayor  
of Boston, 1823-1829.  
Presented by his daughter, Miss Eliza Susan Quincy.

228. W. PAGE. Portrait of John Quincy Adams.  
*From Faneuil Hall.*

229. F. WALKER. Portrait of Washington Allston.  
Painted in London about 1807.  
Bequest of John E. Allston.

230. W. ALLSTON. The Two Sisters.  
*Mrs. S. Hooper.*

231. W. ALLSTON. Portrait of Himself.  
*Miss Alice S. Hooper.*

232. W. ALLSTON. Elijah fed by Ravens.  
Gift of Mrs. and Miss Hooper.

233. W. ALLSTON. Florimel.  
*Mrs. Baldwin.*

234. W. ALLSTON. The Evening Hymn.  
*Miss Alice S. Hooper.*

235. W. ALLSTON. Head of a Jew.  
*Athenæum.*

236. W. ALLSTON. Portrait of Benjamin West.  
*Athenæum.*

237. W. ALLSTON. Rosalie.  
*Nathan Appleton.*

238. W. ALLSTON. Landscape with Stone Pine.  
*Mrs. H. W. Foote.*

239. W. ALLSTON. Isaac of York.  
*Athenæum.*

240. W. ALLSTON. Pilot Boat.

242. W. ALLSTON. Shepherd Boy.  
*Mrs. R. C. Hooper.*

244. W. ALLSTON. Polyphemus  
*Mrs. Baldwin.*

245. W. ALLSTON. Portrait of Harris.  
Gift of Miss Harris.

246. ALBERT CUYP. Cuyp's Daughter  
Sumner bequest.

247. ADRIAN VAN DER VELDE. Sea Piece.  
Presented by Stephen H. Perkins.

248. RUYSDAEL.	<i>C. F. Shimmin.</i>	
249. GERARD DOW.	Sumner bequest.	The Lace-Maker.
250. TENIERS.	<i>Francis Brooks.</i>	The Alchemist.
251. JAN STEEN.	<i>C. W. Galloupe.</i>	The Broken Pitcher.
252. VAN OSTADE.	<i>C. W. Galloupe.</i>	Dutch Boors.
253. TENIERS.	<i>Francis Brooks.</i>	
254. D. VINCKENROOTS.	A Fight with Death.	
	Sumner bequest.	
255. RUBENS.	Bacchus with Attendant Fawn and Satyr.	
256. RUBENS.	<i>T. G. Appleton.</i>	Head of a Lion.
257. L. KRANACH.	Deposition from the Cross.	
	Sumner bequest.	
258. ATTRIBUTED TO HOLBEIN.		Portrait.
	Summer bequest.	
259. AFTER REMBRANDT.		Portrait of himself.
260. W. M. HUNT.	<i>Athenaeum.</i>	St. John's River.
261. VON THOREN.	<i>T. Wiggleworth.</i>	Coming Storm.
262. VON THOREN.	<i>B. W. Crowninshield.</i>	Cattle.
263. ARY SCHIFFER.	<i>B. W. Crowninshield.</i>	Dante and Beatrice
264. J. M. W. TURNER.	<i>Charles C. Perkins.</i>	The Slave Ship.
	<i>Miss Alice S. Hooper.</i>	

*Extract from Ruskin's "Modern Painters."*

"I think the noblest sea that Turner has ever painted, and if so, the noblest ever (certainly) ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not high nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by a deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, — the intense and lurid splendor

which burns like gold and bathes like blood. Along this fiery path and valley, the tossing waves, by which the swell of the sea is restlessly divided, lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illuminated foam. They do not rise everywhere, but three or four together in wild groups, fitfully and furiously, as the under strength of the swell compels or permits them, leaving between them tremendous spaces of level and wildling water, now lighted with green and lamp-like fire, now casting back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in shades of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the howling breakers are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labors amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror and says—its gloomy flood with the sun-light, and, east far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

"She is a Slave, throwing her slaves overboard. The near sea is encumbered with corpses.

"I believe if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception, based in the highest sense of the word, is based on the purest truth, and wrought out with the consummated knowledge of a life; its color is absolutely perfect, not one纤 or morbid line in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship low-slung, bounding, and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions, completing thus the perfect system of all truth, which we have shown to be formed by Turner's works,—the power, majesty, and deathfulness of the open, deep, illuminated sea."

## 265-6. G. TRUMBULL.

Portraits of Mr. and Mrs. Stephen Minot,  
*Miss Minot.*

267. JOHN SMIBERT. Judge Edmund Quincy, 1681-1738, member Executive Council and Justice of the Supreme Court of the Colony. This portrait of their great-grandfather presented by the children of Hon. Josiah Quincy.

268. SMIBERT OF COPLLEY. (?) Portrait of Hannah Colman. *Henry Davenport.*

269. CHESTER HARDING. Portrait of Miss Hannah Adams. *Athenaeum.*

270-1. J. S. COPLLEY. Portraits of General and Mrs. Warren. *Dr. Buckminster Brown.*

272. J. S. COPLLEY. John Hancock. *From Faneuil Hall.*

273. J. S. COPLLEY. Samuel Adams. *From Faneuil Hall.*

274. J. S. COPLLEY. Portrait of Robert Hooper. *Mrs. R. C. Hooper.*

275. J. S. COPLEY. Portrait of Col. Josiah Quincy. 1769.  
*The Misses Quincy.*

276. J. S. COPLEY. (For sale.) Portrait Miss Chandler  
 (afterward Mrs. Murray).  
*Mrs. John Ware.*

277. J. S. COPLEY. (For sale.) Portrait of Mrs. Dummer.  
*F. W. Loring.*

278. J. S. COPLEY. *William Minot.*

279. UNKNOWN. *Portrait of Stephen Minot.*  
*William Minot.*

280. JOSEPH AMES. (For sale.) Portrait of Webster.  
*Mrs. B. S. Moulton.*

281. STUART NEWTON. *Allegory.* *John Adams.*

282. UNKNOWN. *Athenæum.* *Portrait of Irving.*

283. SIR PETER LELY. *Portrait of a Man in Armor.*  
*William W. Greenough.*

284. SIR JOSHUA REYNOLDS. *The Banished Lord.*  
*Bequest of S. H. Perkins.*

285. SIR JOSHUA REYNOLDS. *Portrait of Miss Louisa Pyne.*  
*Presented by Thos. G. Appleton.*

286. SIR THOMAS LAWRENCE. *Portrait of Benj. West.*  
*Bequest of S. H. Perkins.*

287. SIR PETER LELY. *Portrait of Sir Charles Hobby.*  
*Athenæum.*

288. J. CONSTABLE. *Richmond Castle.*  
*T. G. Appleton.*

289. J. L. DAVID (A Study.) *Hector drawn at the Chariot*  
*of Achilles.*  
*Gift of Mrs. E. D. Cheney.*

290. J. B. GREUZE. *Portrait of Franklin.*  
*Athenæum.*

291. J. NEAGLE. *Portrait of Gilbert Stuart.*  
*Athenæum.*

## WATER-COLORS, CRAYONS, ETC.

*Pictures for sale are marked \*.*

300. WILLIAM SARTAIN. An Arab Café in Algiers.  
*Edward S. Hooper.*

301. COOKE, London. A Gardener.

302. WINSLOW HOMER, New York. Oak-Trees.  
*Artist.*

303. R. S. FAY. Rocher Rouge, Mentone.  
*Artist.*

304. CHARLES H. MOORE. Archway in Venice.  
*C. E. Norton.*

305. WINSLOW HOMER, New York. Girl on a Garden Seat.  
*Artist.*

306. FREDERIC CROWNINSHIELD. Sketch.  
*J. C. Phillips.*

307. FREDERIC CROWNINSHIELD. Pompeii.  
*E. W. Hooper.*

308. LOUIS C. TIFFANY, New York.  
\*Cathedral of St. Melaine of Morlaix.  
*Artist.*

309. J. G. VIBERT, Paris. Schism in the Church.  
*John Duff.*

310. WINSLOW HOMER, New York. The Waverley Oaks  
*Artist.*

311. WM. TUDOR. \* Old Cedar (Manomet).  
*Artist.*

312. MRS. H. S. EVERETT. Scotney Castle.  
*Artist.*

313. MRS. ELLEN S. DIXEY. Patio de los arrayanes in the Alhambra.  
*Artist.*

314. WINSLOW HOMER, New York. Black and White  
*Artist.*

315. MRS. H. S. EVERETT. *Artist.*

316. H. HARPIGNIES. *E. W. Hooper.* Sketch.

317. MULREADY. *Henry Adams.* Near Wednesbury.

318. STANFIELD. *Henry Adams.* Coast Scenery.

319. CRESWICK. *Henry Adams.* Manor House.

320. DAVID COX. *Henry Adams.* Welsh Lake.

321. CARL WERNER. *C. C. Perkins.* Painted Church in Sicily.

322. HENRY MUHRMAN, New York. \* A March Day in Bavaria.  
*Artist.*

323. H. MUTHMANN, Munich. \* A Study.

324. E. C. CAROT, Sketch near Ward's Pond, Brooklyn.  
*Artist.*

325. GIRTEN. *Henry Adams.* Clouds.

326. WATTEAU (?) *Henry Adams.* Sleeping Girl.

327. COTMAN. *Henry Adams.* Sea Piece.

328. BONINGTON. *Henry Adams.* Group, with Dog.

329. SAMUEL COLMAN, New York. \* Cambus Kenneth  
Abbey, with the Town and Castle of Stirling, Scotland  
*Artist.*

330. COTMAN. *Henry Adams.* Bass Rock.

331. WILLIAM BLAKE. *Henry Adams.* Nebuchadnezzar.

332. COUSENS. *Henry Adams.* Italian Landscape.

333. PHILLIPS. Windmill  
*Henry Adams.*

334. E. C. CABOT. Dana's Beach, Manchester, Mass.  
*Artist.*

335. DOMENICO PESENTI, Brescia. Arch of San Giorgio, Florence.  
*Miss Georgiana Parsons.*

336. MISS S. M. L. WALES. \*Interior of Trinity Church, Boston. Nave, from South Transept.  
*Artist.*

337. MISS G. PARSONS. Fishing-Boat off Naples.  
*Artist.*

338. J. M. W. TURNER. Early Drawing of Ruin.  
*Henry Adams.*

339. COTMAN. Sheer Hulks in the Medway.  
*Henry Adams.*

340. J. VARLEY. Sea-Beach.  
*Henry Adams.*

341. FORTUNY. Spanish Port.  
*M. B. A.*  
*Henry Adams.*

342. C. TEDYON. Cattle Ploughing.  
*T. G. Appleton.*

343. J. F. MILLET. The Coming Storm.  
*M. Brimmer.*

344. J. F. MILLET. Girl with Sheep.  
*M. Brimmer.*

345. J. F. MILLET. Women Baling.  
*Francis Brooks.*

346-67. JEAN FRANÇOIS MILLET. 21 Drawings, Water-Colors, and Pastels.  
Presented by Martin Brimmer.

349. A. CASSAGNE. Le Dernier du Nid de l'Aigle.  
Gift of Mrs. Caroline Tappan.

370. A. CASSAGNE. Le Chêne Magné et le Rolla.  
Gift of Mrs. Caroline Tappan.

371. J. H. BINNEY.      Chapel of San Vitale, Ravenna.  
Bequest of S. H. Perkins.

372-79. RAPHAEL.      Water-Color Copies of his Frescos.  
*C. C. Perkins.*

380. MISS E. PERKINS. The Transfiguration, a copy from  
Fra Angelico.  
*Miss E. Perkins.*

381. GIULIO ROMANO. Virgin and Child, with Saints.  
*Henry Adams.*

382. REMBRANDT.      Read through a Wood.  
*Henry Adams.*

383. REMBRANDT.      Did Woman Reading.  
*Henry Adams.*

384. GAINSBOROUGH.      Market-Wagon.  
*Henry Adams.*

385. OSTADE.      Dutch Interior.  
*Henry Adams.*

386. CLAUDE.      Landing of Cleon in Italy.  
*Henry Adams.*

387. TURNER (?)      Church.  
*Henry Adams.*

388. MURILLO.      Spanish Saint.  
*Henry Adams.*

389. ANDREA Mantegna.      Part of his "Triento."  
*Henry Adams.*

390. A. CUYP.      De Stat Rhenen.  
*Henry Adams.*

391. VERONESE.      Caryatid  
*Henry Adams.*

392. RAPHAEL.      House in the "Parnassus."  
Sonnet on the back.  
*Henry Adams.*

393. J. G. VIBERT.      Thiers in Death.  
*Christian Herter, New York.*

394. T. COUTURE.      A Study for the "Declaration."  
*Christian Herter, New York.*

395. W. A. NESFIELD. Ben Huish.  
*C. C. Perkins.*

396. CRAYON BY COPELY. Portrait of Peter Chardon.  
*Francis Brooks.*

397, 398. OVERBECK. The Wise and Foolish Virgins.  
*Mrs. J. S. Copley Greene.*

399. JARVIS, finished by ALLSTON, a Crayon Portrait of Washington Irving.  
*William Minot.*

400. Miss E. H. BARTOL. Study for Portrait.  
*Artist.*

401. GLEYRE. Portrait of a Bremelot Captain of Palavers.  
*Edward J. Lowell.*

## ENGRAVING ROOMS

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THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1817, and given by the artist to the Duchess of Orléans. In 1831 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which, was purchased at the sale of his works at Paris in 1857 for \$1,250, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenaeum.

WASHINGTON ALLSTON. Titania's Court, an outline.

WASHINGTON ALLSTON. Marine, in chalk.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

## GALLERY OF TEXTILES.

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### TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the chateau at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Henry.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelins was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheijs. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani.

TAPESTRY. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

## BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, **COMPARTMENTS NOS. 1 TO 4,—**  
ITALIAN TEXTILES AND EMBROIDERIES.

*Collection made by Alessandro Castellini, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenaeum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliquéd* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.

13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COVE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. COVERING, of violet silk, embroidered in gold. Italian 18th century.

30 COPE, of cut velvet, green on green. Italian. 16th century.  
31. LETTER POUCH, with embroideries of silk and gold. 17th century.

**IN COMPARTMENT NO. 5,—**

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Miss Patterson, Miss Carret, Mrs. Damoreau, and the School of Art Needlework established at the Museum. Also, a Cardinal's Camice, plaited by nuns, lent by *Miss Mary E. Williams*.

**IN COMPARTMENT NO. 6,—**

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

**IN COMPARTMENT NO. 7,—**

A rare collection of EMBROIDERIES from HERZEGOVINA; mostly worked for bed-covers; handed down from mother to daughter for generations. *Dr. W. S. Bigelow*.

**IN COMPARTMENT NO. 8,—**

OLD TURKISH EMBROIDERY. *Miss Dencon*.

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Dencon*. GREEK in red silk. *J. W. Paige*.

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige*.

**IN COMPARTMENT NO. 9,—**

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenaeum*.

**IN COMPARTMENT NO. 10,—**

JAPANESE SILKS. Book of patterns of great variety.

JAPANESE DRESS, embroidered on black and white crape. *Mrs. E. J. Young.*

JAPANESE DRESS, PRINTED COTTON, covered with figures of skeletons at a tea party. Lent by *Mrs. Edward J. Young.*

JAPANESE OUTER DRESS of white, inner of blue crape. Lent by *Mrs. T. G. Cary.*

**IN COMPARTMENTS NO. 11 AND 12.—**

CHINESE IMPERIAL ROBE. Plum-color satin embroidered with sūk. Imperial five-clawed dragon. From the sack of the Summer palace.

Also SADDLE CLOTH AND COLLAR.

CHINSE MANDARIN DRESS. *Mrs. Edward J. Young.*

CHINESE DRESS EMBROIDERED. Part of the wedding outfit of a mandarin's daughter. The silk embroidery on the purple outer dress is especially notable. Lent by *Mrs. Edward Cunningham.*

**CASE 13.**

**LACES.**

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Breuer* and *Mrs. G. W. Wales.*

VENETIAN LACE. Arms of Bourbon and Castle. *Mrs. Henry Adams.*

POINTE DE VENICE, ROALINA AND POINT D'ALENCON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

**CASE 14.**

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by *B. W. Crowninshield.*

**CASE 15.**

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of *E. W. Hooper.*

**CASE 16.**

FRAGMENT OF TAPESTRY. Gobelin. *Athenaeum.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. *Venetian. Mrs. Cleveland.*

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

### WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Lent by *Mr. Harleston Parker.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roofs in Japan. *C. A. Longfellow.*

## WEST ROOM.

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### POTTERY AND PORCELAIN.

The interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum will present good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety,—what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these *Maiolica* wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called *Maiolica* does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the *Maiolica* wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etrusean, and Graeco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, modern pottery of various nations; in Case F, pottery of the American Mound-builders; and in Case G, Peruvian and Mexican pottery.

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**CASE A.****MAIOLICA AND ROBBIA WARE.**

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faience," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Coile, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spizzieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Comilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAJOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAJOLICA PLATE. The triumph of Bacchus.  
Attributed to Orazio Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.
7. MAJOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Bovigo. Made at Urbino. Lawrence Collection.  
Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.
- 8, 9. MAJOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).  
A woodcut of one of these bottles is given in Bury's "Œuvre des Arts Industriels," p. 81. £125 was paid for a Majolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.
10. DISH, imitation (?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.  
*Geo. W. Wales.*
- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*
20. CASTELLI PLATE. *Harleston Deacon.*
- 21 to 27. MAJOLICA JARS, SALTS, etc. *Geo. W. Wales.*
29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*  
And several pieces lent by *A. B. French.*

**ROBBIA WARE. (Above Case A.)**

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

## TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE<sup>2</sup>  
by Pajou, 1775. Presented by Geo. W. Wales.  
Above the case, ST. JOHN, a half length, 16th century.  
C. C. Perkins.

## CASE B.

## PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchymist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.\* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

\* KAOLIN, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Plante* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	•	•	•	•	•	47 per cent.
Alumina	•	•	•	•	•	40 "
Water	•	•	•	•	•	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannig, who had been forced to leave Sibyres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannig.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemburg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Seaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1769; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, Mrs. W. B. Swett, and Mr. D. O. Clarke. Especially noticeable are, in the first compartment,—

**TALL JAR, MING DYNASTY.** Lent by *Dr. Geo. R. Hall.*

**WHITE OVIFORM JAR.** *G. W. Wales.*

**TWO OLD AND VERY FINE MING VASES,** loaned by *Mrs. Swett*, from the Heard Collection.

**TWO** from *Mrs. Burlingame.*

**ALTAR CUP**, white, very old and rare. *G. W. Wales.*

**FIVE-FINGERED ROSADON.** *G. W. Wales.*

**BROWN BOWL, CRACKLED.** *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

In the second compartment,—

**IMPERIAL DRAGON VASE**, tall, green; an unique specimen.

*D. O. Clarke.*

**CELADON POT**, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

**MOTTLED BLUE JAR, RED DRAGON ON LIP.** This exquisite specimen was given by Mr. Geo. B. Dorr.

**TWO VASES, WITH FLOWERS IN HIGH-RELIEF.**

**GREEN DRAGON BOWLS.** *G. W. Wales.*

**VASES OF RICH COLOR.** *J. W. Paige.*

**JAR, CURIOUSLY MOTTLED** and painted. *Miss Brewer.*

**ANOTHER**, of same fabric. *D. O. Clarke.*

**ENAMELLED EWER**, of unusual form and decoration. *Mrs. Burlingame.*

In the third compartment,—

**ROSADON VASE**, Japanese, rich color, and **TWO CRACKLED VASES.** *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales*. The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame*. It bears the date of the reign of Kien Lung, 1736-1795.

The fifth compartment contains,—

On upper shelf,—

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.  
*G. W. Wales.*

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf,—

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf,—

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment,—

Upper shelf,—

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN.

*G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales*.

TEA-SET, SÈVRES, "presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871."

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*  
SÈVRES AIGUIÈRE. *G. W. Wales.*

SEVRES VASES, GROS BLEU. *Harleston Deacon.*

SEVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SEVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment,—

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf,—

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales.*

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are,—

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

TEA-SET OF OLD CHINA, RAISED FLOWERS. *J. W. Paige.*

SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

Above the case are three fine specimens of CELADON, loaned by *Mr. Wales* and *Mr. Clarke.*

ROSADON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green, Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465-1468.

**CASE C.**

MODERN EUROPEAN PORCELAINS. Exhibited by Mr. Richard Briggs. These are for sale.

**CASE D.**

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by Miss S. Loring.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

**CASE E.**

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenney. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

PERSIAN ware, and a French imitation of it. Given by Mr. Wales.

TILES from the Mosque of St. Sophia, Constantinople.

RUSSIAN tile work.

JAPANESE POTTERY. G. W. Wales.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

## A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. *D. O. Clarke.*

## ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

SPANISH JAR, presented by G. W. Wales.

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**CASE F.**

## POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diebstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

**CASE G.****PERUVIAN AND MEXICAN POTTERY.****CASE H.****GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. *Ditto.*

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

**CASE I.****GOLD AND SILVER WORK.**

**GOLD AND SILVER ORNAMENTS** from Abyssinia and the Soudan.

**MOURISH AND DAMASCENE EARRINGS.** Lent by *J. W. Poole.*

**CRYSTAL CROSS,** with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

**SMALL SILVER PLAQUE** from the outside of a missal. Saint praying. Repoussé work. Lent by *C. C. Perkins.*

**SCARABS,** Egyptian and Gnostic. Lent by *L. D. Allen.*

**TOPAZ SEAL** from Nineveh. Lent by *Mrs. George Hunter.*

**ASSYRIAN CYLINDER,** engraved.

**TWO COPPER RINGS.** Laensirine, found in the Lake of Neuchatel. Presented by *Dr. Bowditch.*

**BRONZE LAMP.** Early Christian.

**SILVER GILT BOX,** once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odile of Paris. Presented by *Miss Salome J. Snow.*

**SEAL OF THE DUKE OF WELLINGTON.** *Dr. Geo. T. Moffat.*

**TWO TEA CADDIES,** owned successively by *Byron, Thackeray, and Dickens.* *Dr. Geo. T. Moffat.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Tien-Tih rebellion. Lent by *E. Francis Parker*.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.

SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Lent by *Mrs. Bruen*.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins*.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan*.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.

SILVER PITCHER. Chinese. *E. Cunningham*.

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *L. D. Allen*.

PERSIAN MIRROR CASE. *C. C. Perkins*.

FRENCH FAN. *Mrs. G. W. Wales*.

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. *S. K. Byles*.

SILVER SURAIS, Cashmere.

Several specimens of SILVER WORK. From Miss Lowell.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith*.

GOLD PLATED SURAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell*.

## CASE J.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by Mr. Fox.

TEN APOSTLE SPONDS of the sixteenth and eighteenth centuries. *Chas. T. Hoc.*

GOOD FRIDAY CUP, San Francisco. The stand is of concentric rings of mottled porphyry, topaz jasper, silver quartz, and gold quartz. *Mrs. T. G. Cury.*

MINIATURE. By Mathews. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Apostles, St. Peter and St. Paul. Lent by Miss E. G. Cummings.

RUSSIAN MIRRORS. Two of silver, one of gold. Presented by the Empress to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN TURCOO. School of Giotto. From the wall of a church near Arezzo, Tuscany. *F. C. Whistler.*

MINIATURE OF MADAME ROCAMBIER, by Isabey. Miss Henry.

## CASE K.

## JAPANESE ART.

IN THE FIRST COMPARTMENT.—PORCELAINS AND EARTH-WARE, mostly modern. Chiefly notable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the tip-bones over, forming a fringe. PAIR OF VASES, procession of ladies accompanying a Daimio going to court. The lead, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while supererogatory followers carry the provisions. On the next shelf, KUTA VASE, a brilliant cock. A embers VASE, BLUE AND WHITE, in shape of an expanded flower. HANING VASE for flowers, resembling a medieval drinking-horn. Several fine specimens of KOREAN PORCELAIN, presented by E. Cunningham.

ham. On bottom shelf, a fine HIBACHE, incense-turner, Satsuma ware.

**IN THE SECOND COMPARTMENT.** — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

**IN THE THIRD AND FOURTH COMPARTMENTS.** — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

CABINET, BLACK LACQUER. Design cut out; old and fine specimen. BALL OF ROCK CRYSTAL, and another illustrating the process of cutting. *Dr. Geo. R. Hall.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

DOG, CARVED WOOD, SWORD AND FOUR PIECES OF BRILLIANT EMBROIDERY. *Dr. W. S. Bigelow.*

FOUR OTHER PIECES. *L. D. Allen.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

**IN THE FIFTH COMPARTMENT.** — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT.—LARGE VASE. *Chas. Wolcott Brooks*

PAIR KIYOKA VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED. *O. W. Peabody.*

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies*.

RARE SHELL LACQUER. *Dr. Geo. R. Hall.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Sweet.*

Above the case:—

BRONZE TANK. Metal of fine color; dragon-head handles. *Chas. G. Loring.*

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Sweet.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by *F. Amory and G. A. Goddard.*

**CASE L**, on right.

A Case of JAPANESE GAMES; specimens of exquisite work, presented by the Mikado to *L. Prang & Co.*

**CASE N.**

**LACQUER.**

CINNABAR LACQUER. Various specimens from *Mrs. Gardner Brewer.*

CINNABAR LACQUER, BOWL AND TRAY. *Dr. Geo. R. Hall.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Fouchow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES PAINTED LACQUER, from Cashmere.  
*S. K. Baylies.*

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**CASE O.****CHINESE ART.**

PORCELAIN STATUETTE of a household deity. Bequest of  
*Mrs. James W. Sever.*

MANY OBJECTS IN JADE (lapis nephriticus), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, Dr. Hall, J. W. Paige, and D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

IMPERIAL SEAL, jade. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable

OLD CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Heath.*

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**CASE R.****CLOISONNÉ AND OTHER ENAMEL.**

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("cloison," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Loaned by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Eleven pieces loaned by *Mr. D. O. Clarke*, three by *Mrs. Swett*, three by the *Athenaeum*, two by *Mrs. Burlingame*, and two by *H. P. Kidder*, and a large tripod from *M. Brimmer*.

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. French. *Athenaeum.*

### LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenaeum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also. CESAR AND VESPASIAN, Limoges enamels. Sumner bequest.

### CASE S.

First compartment,—

### JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

Near this case on a pedestal against the wall,—

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On

reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

Second compartment,—

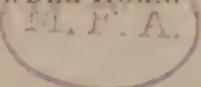
TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

SCANDINAVIAN DRINKING-HORN. *Harleston Devon.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athenæum.* 

ELECTROTYPE REPRODUCTIONS.

*From objects in the South Kensington Museum.*

THE MARTELLI CUP. By Donatello. 15th century

IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujeon. 16th century.

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

Third compartment,—

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

*Collected by Sig. Castellani. Atheneum.*

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "cribé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 15th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.

36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "Ecce Homo," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment,—

**ORIENTAL METAL-WORK.**

BENARES BRASS WARE. *Edward J. Lowell* and *Mrs. Leeds*. CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell*.

TIN NIELLO CUP from Sealcote. *Miss Lowell*.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

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**CASE T.**

MEDALS, mostly Italian. Lent by *John H. Storer*.

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**CASE U.**

**MEDALS AND BRONZES.**

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondi Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription.  
*Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.*  
 Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

Ditto. Isotta da Rumini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis, MCCCCXLVI.*

Ditto. Carolus Gratus, "miles et comes Bononicnsis." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "Coepit facere et postea docere." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palaeologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

37 CASTS OF MEDALS. Presented by *C. C. Perkins.*

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotype reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

ON THE WALL BY THE CIRCULAR STAIRWAY.—WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

Above Case S, a highly decorative IRON GRILLE. Lent by *R. M. Hunt*.

## LAWRENCE ROOM.

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**FITTINGS IN CARVED OAK**, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

**AN ITALIAN CHEST, OR CASSONE**, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

**EBONY CABINET** inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

**TWO ARM-CHAIRS**. Certosina work. 17th century. *J. W. Paige.*

**PORTUGUESE CHAIR**. Embossed leather. *J. W. Paige.*

**SMALL BOULE CABINET**, decorated with ornaments in brass. Italian. Lawrence bequest.

**TWO NEGRO BOYS**, colored and gilded. Venetian. Presented by Mrs. Lawrence.

**SPANISH CABINET**. *E. B. Russell.*

**SPANISH BOX PRESSED LEATHER**. *E. B. Russell.*

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotype reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by Mr. Lowell D. Allen. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two MORIONS. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. FOUR PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with initial hilt, and an Italian crossbow. Lawrence bequest.

RAPIER of time of Charles V. E. B. Russell.

CUIRASS. From the field of Waterloo. *Athenaeum.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the cornice. J. W. Paige.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

## ROOM OF WOOD CARVING, ARMS, AND ARMOR.

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PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

### CARVED WOOD.

*Collected by A. Castellani. Athenæum.*

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.

7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9 CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 18th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

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### *WALL CASE.*

FURNITURE carved by FRULLINI, of Florence. Lent by *Miss Draper and Mr. Charles T. How.*

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### *CASE CENTRE OF ROOM.*

WOOD CARVING. Arabesques. By Frullini, of Florence. STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

IVORY Box of early date, bearing arms and initials of Victoria Colonna. *Miss Stearns.*

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

ST. GUDULA, patron saint of Brussels, rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*



